

RESEARCHES AND INVESTIGATIONS INTO FILM:



WHAT HAPPENED ON 23RD STREET (1902) Edison



TOM, TOM THE PIPER'S SON (1969) By Ken Jacobs

ITS ORIGINS & THE AVANT-GARDE



CORRECTION, PLEASE — OH HOW WE GOT INTO PICTURES (1979) By Noel Burch



WAVELENGTH (1967) By Michael Snow



A PIPE DREAM (1965) Biograph

RESEARCHES AND INVESTIGATIONS INTO FILM:



WHAT HAPPENED ON 23RD STREET (1902) Edison



TOM, TOM THE PIPER'S SON (1969) By Ken Jacobs

ITS ORIGINS & THE AVANT-GARDE

Whitney Museum Of American Art

945 Modison Avenue, New York, NY 10021

THE NEW AMERICAN AVANT-GARDE FILMMAKERS SERIES

RESEARCHES AND INVESTIGATIONS INTO FILM:

ITS ORIGINS AND THE AVANT-GARDE

LIBRARY
WHITNEY MUSEUM OF AMERICAN ART

Non Profit Org
U.S. POSTAGE
PAID
New York, N.Y.
Permit No. 2964

WHITNEY MUSEUM LIBRARY
3 2790 00112 6976

RESEARCHES AND INVESTIGATIONS INTO FILM: ITS ORIGINS AND THE AVANT-GARDE

Tuesday, November 6 through Sunday, November 18, 1979

As part of A Prelude to the 50th Anniversary Celebration of the Whitney Museum of American Art, the Film and Video Department is presenting a two-week series of screenings and lectures centering on the issue of early American film (1890-1908) and its relationship to recent avant-garde cinema.



T.O.U.C.H.I.N.G. (1968) By Paul Sharits



THE GREAT TRAIN ROBBERY (1903) By Edwin S. Porter

The Museum of Modern Art/Film Stills Archive

ABOUT THE PARTICIPANTS

THOM ANDERSEN is Assistant Professor, Department of Cinema and Photography, at The Ohio State University. He has written for *Artforum* and *Film Culture*. Andersen animated Muybridge's sequences of still photos frame by frame for his film *EADWEARD MUYBRIDGE, ZOOPRAXOGRAPHER* which had its world premiere at the Whitney Museum in 1975.

NICK BROWNE is Associate Professor and Chairman of the Critical Studies Program, Department of Theater and Motion Picture Arts, University of California at Los Angeles. He was Project Director for the National Endowment for the Humanities Summer 1979 Seminar "American Film: Analysis of Symbolic Form" at Harvard University. His essays have been published in *Film Quarterly*, *Quarterly Review of Film Studies* and several anthologies.

NOËL BURCH a theoretician, critic and writer, is currently Visiting Assistant Professor, Department of Cinema and Photography, at The Ohio State University. He is the author of *Theory of Film Practice* (1973) and *To The Distant Observer: Form and Meaning in the Japanese Cinema* (1979). His film *CORRECTION, PLEASE—OR HOW WE GOT INTO PICTURES* examines the history and development of film language.

REGINA CORNWELL has taught, lectured and published widely on the subject of avant-garde film. She was Guest Programmer for the Michael Snow Retrospective at The Museum of Modern Art in 1976. Her dissertation on the films of Michael Snow will be published by Peter Martin Associates, Toronto.

HOLLIS FRAMPTON is Associate Professor, Center for Media Study, State University of New York at Buffalo. He has completed over 40 films to date and has had retrospective screenings at The Museum of Modern Art and Anthology Film Archives in New York. He has published essays on photography and film in *Artforum* and *October*. He is presently at work on a major film-cycle *MAGELLAN*.

TOM GUNNING teaches film history and aesthetics at the State University of New York, College at Purchase. He has written for *American Film* and *Cahier du Cinematheque* and is writing his dissertation on the Biograph films of D.W. Griffith for the Department of Cinema Studies at New York University. He was American Co-ordinator of the 34th FIAF Conference at Brighton, England, on "Cinema 1900-1906."

KEN JACOBS is Professor, Department of Cinema, Harpur College, State University of New York at Binghamton. He was the founder of the Apparition Theater of New York, which gives performances of 3-D Light and Shadow Plays. His film, *TOM, TOM THE PIPER'S SON*, a visual re-interpretation of a 1905 film shot by Billy Bitzer, is considered a classic of avant-garde cinema.

MAUREEN TURIM is Assistant Professor, Department of Cinema, Harpur College, State University of New York at Binghamton and teaches courses on film theory and analysis and women in film. She wrote her dissertation, a theoretical study of avant-garde films, for the University of Wisconsin. Her essay "The Place of Illusions" was published in *The Cinematic Apparatus* (1979).

SCHEDULE OF LECTURES

WED. NOV. 14	Lecture No. 1, 5:30 p.m.
REGINA CORNWELL	"Progress Discontinuous"
THURS. NOV. 15	Lecture No. 2, 5:30 p.m.
TOM GUNNING	"The Space of Presentation and Re-presentation: Camera Movement and Metaphor in Early Cinema and the American Avant-Garde"
FRI. NOV. 16	Lecture No. 3, 5:30 p.m.
THOM ANDERSEN	"Science and Ideology in the Origins of the Cinema: From Chronophotography to Micromotion Studies"
SAT. NOV. 17	Lecture No. 4, 12 noon
NICK BROWNE	"Film Form/Family Discourse: Conditions of Representation in Early American Cinema"
	Lecture No. 5, 3:30 p.m.
HOLLIS FRAMPTON	"The Invention Without A Future"
	Performance, 7:30 p.m.
KEN JACOBS	THE IMPOSSIBLE—CHAPTER ONE: SOUTHWARK FAIR A performance by Ken Jacobs
SUN. NOV. 18	Lecture No. 6, 12 noon
MAUREEN TURIM	"Designs of Motion: A Correlation Between Early Serial Photography and Avant-Garde Film"
	Lecture No. 7, 3:30 p.m.
NOËL BURCH	"Primitivism and the Avant-Gardes: A Dialectical Approach"

A discussion period will follow each lecture.
All lectures and screenings will take place in the second floor Film/Video Gallery.

SCHEDULE OF FILMS

TUES. NOV. 6 THROUGH SUN. NOV. 11	THURS. NOV. 15
CORRECTION, PLEASE—OR HOW WE GOT INTO PICTURES (1979) by Noël Burch. 52 minutes. 12:00 and 3:00 daily; also, Tues. at 6:00 EADWEARD MUYBRIDGE, ZOOPRAXOGRAPHER (1975) by Thom Andersen. 60 minutes. 1:30 and 4:30 daily	12:00 <i>Makes and Remakes: The Kidnapped Child Story</i> . Includes STOLEN BY GYPSIES (1905) Edison, RESCUE OBY ROVER (1905) Hepworth. Approximately 60 minutes
TUES. NOV. 13	1:15 <i>Makes and Remakes: The Kidnapped Child Story</i>
12:00 <i>Camera Movement and Editing</i> . A program of early films, including HOOLIGAN IN JAIL (1903) Biograph, THE GAY SHOE CLERK (1903) Edison. Approximately 60 minutes.	2:30 <i>Makes and Remakes: The Kidnapped Child Story</i>
1:30 <i>Camera Movement and Editing</i>	4:00 FOUR SHADOWS (1978) by Larry Gottheim. 65 minutes. <i>T.O.U.C.H.I.N.G.</i> (1968) by Paul Sharits. 12 minutes.
3:00 <i>Camera Movement and Editing</i>	FRI. NOV. 16
4:30 TOM, TOM THE PIPER'S SON (1969) by Ken Jacobs. 115 minutes.	12:00 <i>The Evolution of the Chase Film</i> . Early films including MANIAC CHASE (1904) Edison, THE TRAIN WRECKERS (1907) Biograph. Approximately 60 minutes.
7:00 <i>Camera Movement and Editing</i>	1:15 <i>The Evolution of the Chase Film</i>
WED. NOV. 14	2:30 <i>The Evolution of the Chase Film</i>
12:00 <i>Roots/Genres of Early Films</i> . A program of short films including DETECTIVE'S TOUR OF THE WORLD (1905) Pathé, THE TEDDY BEARS (1907) Edison. Approximately 60 minutes.	4:00 240 X (1974) by Morgan Fisher. 16 minutes EUREKA (1974) by Ernie Gehr. 33 minutes NEW IMPROVED INSTITUTIONAL QUALITY: IN THE ENVIRONMENT OF LIQUIDS AND NASALS A PARASITIC VOWEL SOMETIMES DEVELOPS (1976) by George Landow. 10 minutes. FRAGMENTS FROM MAGELLAN (1977-78) (work-in-progress) by Hollis Frampton. 10 minutes.
1:15 <i>Roots/Genres of Early Film</i>	Program subject to change
2:30 <i>Roots/Genres of Early Film</i>	
4:00 FLESH OF MORNING (1956) by Stan Brakhage. 25 minutes. FIREWORKS (1947) by Kenneth Anger. 15 minutes. RITUAL IN TRANSFIGURED TIME (1946) by Maya Deren. 15 minutes A STUDY IN CHOREOGRAPHY FOR CAMERA (1945) by Maya Deren. 4 minutes	

Whitney Museum of American Art

TEN YEARS OF AMERICAN INDEPENDENT FILM & VIDEO

RESEARCHES AND INVESTIGATIONS INTO FILM: ITS ORIGINS AND THE AVANT-GARDE was organized by John G. Hanhardt, Curator, Film and Video, Whitney Museum of American Art. The historical film programs were prepared by Jon Gertenberg, Assistant Curator, Department of Film, The Museum of Modern Art.

Historical films, courtesy of the circulating Film Program, Department of Film, The Museum of Modern Art.
EADWEARD MUYBRIDGE, ZOOPRAXOGRAPHER is available from New Yorker Films.
CORRECTION, PLEASE—OR HOW WE GOT INTO PICTURES is available from the American Federation of the Arts and the Circulating Film Program, Department of Film, The Museum of Modern Art.
The avant-garde films in this program are available from the American Federation of the Arts and the Filmmakers' Cooperative.

RESEARCHES AND INVESTIGATIONS INTO FILM: ITS ORIGINS AND THE AVANT-GARDE has been sponsored by members of the Film and Video Committee of the Whitney Museum.

TICKET INFORMATION

Advance series tickets for 7 lectures and performance are on sale now at the Museum Sales Desk: \$20.00 for the series. Tickets for individual lectures, at \$3.00 each, will go on sale the day of the lecture when the Museum opens (11:00 Tuesday through Saturday, 12:00 on Sunday).

Film tickets are required for admission to all screenings and must be requested in advance at the Sales Desk. They are available free of charge with Museum admission or with presentation of a lecture ticket for the date. Seating is limited.

Film and Video Department

The Film and Video Department serves as a resource center for information on American Independent film and video. Information on present and past exhibitions and lecture series can be obtained by contacting the department.

The New American Filmmakers Series is assisted with funds from the National Endowment for the Arts.

John G. Hanhardt, Curator
Callie Angell, Curatorial Assistant
Leandra Strobing, Secretary/Assistant

Film and Video Information: (212) 794-0630

Whitney Museum Of American Art

945 Madison Avenue, New York, N.Y. 10021

The New American Filmmakers Series

**RESEARCHES AND INVESTIGATIONS INTO FILM:
ITS ORIGINS AND THE AVANT-GARDE**

LIBRARY
WHITNEY MUSEUM OF AMERICAN ART

Non-Profit Org
U.S. POSTAGE
PAID
New York, N.Y.
Permit No. 2964

WHITNEY MUSEUM LIBRARY



3 2790 00112 6976